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ABSTRACT

Designed to aid and encourage more feminist research about Natalie Clifford Barney (1876-1972) and her circle of friends, this bibliography lists works relevant to the life of this American writer who lived and worked in Paris. The bibliography opens with an introduction providing biographical details, information about Barney's relationships with other writers, and comments about her relevance to feminist studies. The citations include works written by and about her, and there is also a listing of works in which she appears as a fictional character. French as well as English language works are listed, and the citations are annotated whenever possible. Indexes of names and authors and of titles conclude the bibliography. (HTH)

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NATALIE CLIFFORD BARNEY:
AN ANNOTATED BIBLIOGRAPHY

HARMONY RODRIGUEZ

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PREFACE

Natalie Clifford Barney (1876-1972) was an American-born writer who lived in Paris. She has become the subject of feminist studies because she was the center of a supportive network of women artists. It is hoped that this bibliography will be used to produce more studies about her and her circle of friends. These studies of the past are needed by those of us who seek examples of options available to us as feminists.

This bibliography was built upon the foundation supplied by George Wickes in Amazon of Letters[1] and by Miron Grindea, editor of "The Amazon of Letters: A World Tribute to Natalie Clifford Barney."[2] Both works contain bibliographies which are reproduced in this paper. Neither bibliography was annotated. Some works were not examined because they were written in French. They are included for the benefit of researchers who can read French. This bibliography is not comprehensive because there exists the possibility that works written in French were missed by the compiler.

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[1]George Wickes, Amazon of Letters: The Life and Loves of Natalie Clifford Barney, (New York: Putnam's Sons, 1976), pp. 273-278.

[2]Miron Grindea, ed. "The Amazon of Letters: A World Tribute to Natalie Clifford Barney," Adam International Review 29 (1961) : 161-163.

General reference works, encyclopedias and such, which contain information about Barney are not cited in this work. Newspaper articles aren't listed either. This bibliography contains listings of books and articles about Barney. The publication dates of the works range from 1895 to the present.

The bibliographies and reference works searched for citations are listed below:

Bibliographic Index, 1937 - August 1981
Subject Guide to Books in Print, 1981-1982
National Union Catalog Pre-1956 Imprints
Catalogue général des livrés imprimes: Auteurs, 1924-1968
Reader's Guide to Periodical Literature, 1900 - March 1982
American Humanities Index, 1975 - Fall 1981
MLA Bibliography, 1921-1980
Women's Studies Abstracts, 1972 - Fall 1978
Comprehensive Index to Little Magazines, 1890-1970
Index to American Little Magazines, 1900-1918
Index to Little Magazines, 1940-1965

Some of the works cited in this bibliography were found by searching the reference lists and notes in other works. No work which contained a reference to Natalie Barney was excluded for any reason. Any omission which might have occurred was accidental. It is the aim of this bibliography to be as complete as possible.

This bibliography lists works which contain references to Natalie Barney, works which include Natalie Barney as a fictional character, and works written by Natalie Barney (either by herself or in conjunction with other writers). Resources for more data about Barney and the location of her papers are included. The entries are annotated, whenever

possible, and they reflect the compiler's opinion of the work's usefulness to a researcher.

In addition to listing works which contain references to Natalie Barney, this bibliography lists works known to have been an influence upon Barney's writings. Other works are listed because researchers have found them useful for the study of Barney's life even though she is not discussed in them. The annotation reveals whether or not a work mentions Barney. If the work does not mention her, its value to the researcher is explained.

Lastly, to paraphrase Pierre Louÿ's dedication of Les Chansons de Bilitis -- this bibliography is dedicated to the old and "young women of the future society." It is more specifically dedicated to Teri Foster, whose love and encouragement pulled me through two years of graduate school.

INTRODUCTION

I am this being of legend where I live again.

-- Natalie Clifford Barney

Natalie Clifford Barney wrote the above epitaph for her tombstone shortly before her death in 1972. It was written without undue modesty and with an aplomb that characterized her approach to life. A life which was the subject of gossip and legend while she lived and that would continue to be so after her death. Her immortality already was assured by the essays, biographies, novels, poems, and paintings which included her as a subject during her lifetime.

Remy de Gourmont, a French critic and novelist of the early twentieth century, wrote a series of essays entitled Lettres a l'Amazone (Letters to the Amazon) which were inspired by his conversations with Natalie Barney. He dubbed her "The Amazon" because of her love of horseback riding but it was also a tribute to her spirit, her joie de vivre:

> I like the will to live, the appetite for happiness in you, Amazon. You may be made to suffer, but they cannot destroy the vehemence which carries you towards beauty and towards love.[1]

---

[1]Remy de Gourmont, Remy de Gourmont: Selections from All His Works, trans. Richard Aldington (New York: Covici-Friede, 1929), p. 257.

Nearly seventy years after those words were written, the Amazon has acquired a new generation of admirers. Poems, essays, and other works written by her are being rediscovered by feminist scholars. The work, life, lovers and friends of Natalie Clifford Barney have become the subject of many articles in feminist journals:

> The way in which she created an important literary circle where the works of women writers received serious critical attention must now be brought into sharper focus through feminist scholarship. She created an important network of artistic contacts, professional affiliations, and, above all, of female friendships.[2]

NCB, as she was known by some of her friends, was characterized by Radclyffe Hall as "a kind of pioneer who would probably go down in history."[3] Hall was not alluding to her feminism, nor to her pacifism, but to Natalie Clifford Barney's outspoken espousal of lesbianism. The Amazon loved women and only women all her life. She and Radclyffe Hall, who was also a lesbian and a contemporary of NCB, both wrote about their loves, but their viewpoints couldn't have been more diametrically opposed.

Hall's depressing novel of lesbian life, The Well of Loneliness, was "to become throughout western civilization

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[2]Gloria Orenstein, "The Salon of Natalie Clifford Barney: An Interview with Berthe Cleyrergue," Signs 4 (Spring 1979) : 485.

[3]Radclyffe Hall, The Well of Loneliness (New York: Covici-Friede, 1928; reprint ed., New York: Avon Books, 1981), p. 243.

the archetype of all things lesbian -- the 'butch,' the tears, the despair of it all."[4] Natalie Clifford Barney, on the other hand, proclaimed the beauty of love between women. In 1900 she published Quelques Portraits-Sonnets de Femmes, a book of love poems she'd written for various women. Her father was so outraged by the poems that he bought and destroyed several copies of the book. The reaction of her father and the scandal provoked by the book did not deter NCB from writing a second book about lesbian love (Cinq Petits Dialogues grecs, 1902). This boldness in literature and lifestyle earned her the epithet "wild girl from Cincinnati."[5]

The life of the "wild girl" began in Dayton, Ohio, on October 31, 1876. Her family moved to Cincinnati when she was ten years old. The Barney family was wealthy and enjoyed the privileges of wealth. They traveled a great deal; they mingled with the famous people of the Victorian Age, including royalty. Albert Clifford Barney, Natalie's father, wanted her to make her society debut at the English Court, but instead she chose to debut in Washington, D.C. Alice Pike Barney, Natalie's mother, had many friends in the arts as she was an accomplished painter who had studied with James Whistler.

---

[4]Blanche Wiesen Cook, "'Women Alone Stir My Imagination': Lesbianism and the Cultural Tradition," Signs 4 (Summer 1979) : 718.

[5]George D. Painter, Marcel Proust: A Biography, vol. 2 (Boston: Little, Brown, 1965), p. 327.

Natalie was educated at Les Ruches, a girls' boarding school in France, and at Miss Ely's School for Girls in New York. She also studied in Germany but she never mastered the German language as she did the French. Her French was so fluent that she preferred to write in that language. After the customary society debut, Natalie moved to Paris where she lived until her death at the age of ninety-five. Her freedom to live where and how she pleased was enhanced by the $2,500,000 she inherited after her father's death in 1902.

In 1904 Natalie Barney attempted to found a Sapphic colony of poets on Lesbos. She and Renée Vivien, a poet and NCB's lover, hoped to recreate the sanctuary where women loved and worked in peace. They moved to Lesbos and lived together happily until Vivien received a letter from a former lover. Vivien soon left to rejoin the other woman.

Barney returned to Paris depressed about the death of a dream and the end of a love affair. She made out her will at this time. Eventually, her spirit revived and she returned to the social life with enthusiasm. The dream of a Sapphic colony never really died because NCB's home soon became a place where women artists met and gave one another support.

The Académie de Femmes was a product of gatherings held in her home on the rue Jacob. This feminist society brought together French, American, and English writers for readings and discussions. Colette's works were read as were those of

Gertrude Stein, Edna St. Vincent Millay, Djuna Barnes, and Anna Wickham. NCB committed both her time and money to promote talented women. She edited, translated, and paid for the publication of their works. In her later years she established the Prix Renée Vivien, an award for young poets.

Natalie Barney wrote poems, essays, and novels throughout her life but did not produce a large body of work. Of her own work she wrote: "I am far from a practiced and easy-going writer, and can only, therefore, write when inspired -- seldom enough, fortunately, for my peace of mind!"[6] Many of her published works consist of collected aphorisms such as the following:

> The first of all arts should be the art of living.
>
> Word to word, more intoxicating than flesh to flesh.
>
> Love, a heroism, that has gone out of fashion.
>
> Marriage? Maternity? the child also limits the woman, and then abandons her.
>
> Unselfishness may be self-annihilation.
>
> Paternity, vanity's last and most uncertain refuge.
>
> Let no woman renounce her natural crown lest man take her for his equal.
>
> Jehovah, wavering, hateful, revengeful -- a god worthy of man.

---

[6]George Wickes, Amazon of Letters: The Life and Loves of Natalie Clifford Barney, (New York: Putnam's Sons, 1976), p. 198.

War is a step backward, which may call God to life again.

Our Pilgrim Fathers went to America to be free to practice their prejudices.

In America where people think and speak so much of their "figures" and use them so little.

We have mechanized life beyond our senses and out of all human proportions.7

World War I changed Natalie Barney's life as well as that of those around her. Everyone was forced to deal with the ugliness and tragedy of killing. Many of her friends volunteered with the Red Cross and the Ambulance Corps, some of her friends joined the army, and other friends, such as the poet Alan Seeger, died in battle. Laura Barney, NCB's only sibling, received the French Legion of Honor for her volunteer work and was a representative to the League of Nations after the war. Natalie Barney organized the Congress of Women for Peace to protest the war. Unfortunately, NCB's biographers (Chalon, Wickes) provide very little detail about her pacifist activities. Karla Jay, a feminist scholar, has written an article entitled "The Amazon was a Pacifist," which will fill the gap when it is published.8

7Natalie Barney, "Amazon of Letters: A World Tribute to Natalie Clifford Barney," trans. Ezra Pound et al. Adam International Review 29 (1961) : 54-114 passim.

8Karla Jay, "The Amazon was a Pacifist," in Reweaving the Web of Life: Feminism and Non-Violence, (Philadelphia: New Society Publishers, forthcoming).

When the war ended, many American soldiers remained in Europe and other Americans soon followed. Paris was "the place to be" and Natalie Barney's home was one of the "places to be seen." Barney had already attained a reputation through the writings of Remy de Gourmont, Colette, and André Germain. Other writers began to include her in their works. There were numerous books written about Paris in the 1920's and Natalie Clifford Barney is usually mentioned in them. Her Friday afternoon gatherings became a "salon" to rival that of Gertrude Stein. The Fitzgeralds, Ernest Hemingway, Sinclair Lewis, Janet Flanner, and Ezra Pound were guests at both salons. These Americans mingled with the international group which frequented NCB's gatherings, such as: Jean Cocteau, Rainer Maria Rilke, and Edith Sitwell. Natalie Barney's interest in writers brought her into contact with T. S. Eliot, Ford Madox Ford, and James Joyce -- all of whom she attempted to help. Eliot and Ford were offered financial assistance; she advised Joyce on business matters.

Accounts of Natalie Barney's life, especially the biographies by Chalon and Wickes, emphasize that her wit, intelligence, and good looks were what drew admirers. But another important attribute was her loyalty to friends. She supported and encouraged people not only because she valued their talent but also because she valued their friendship.

Former lovers, such as Colette and the Duchesse de Clermont-Tonnerre, remained her friends long after the affairs ended. Barney once commented: "I am very lazy; once I confer a friendship, I never take it back."[9] NCB's loyalty to Alice B. Toklas after Gertrude Stein's death is a good example of this. Toklas acknowledged this friendship by asking her to preface As Fine As Melanctha, Stein's posthumously published book, and by writing: "She's (NCB) the one bright spot in a fairly cheerless world."[10]

Natalie Barney's immediate circle of friends were lesbians like herself. Several of them wrote fictionalized accounts of their lives and NCB is usually depicted in their writings. Radclyffe Hall's apologia of lesbian life The Well of Loneliness portrays Barney as Valérie Seymour, an exceptional woman who feels no guilt about her sexual preference.[11] Miss Flossie, a character in Colette's Claudine s'en va, is modeled after NCB.[12] The novel explores the attraction between Miss Flossie and Annie, the heroine.

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[9]George Wickes, Amazon of Letters: The Life and Loves of Natalie Clifford Barney, (New York: Putnam's Sons, 1976), p. 9.

[10]Alice B. Toklas, Staying on Alone: Letters of Alice B. Toklas, ed. Edward Burns (New York: Liveright, 1973), p. 250.

[11]Radclyffe Hall, The Well of Loneliness (New York: Covici-Friede, 1928).

[12]Colette, Claudine s'en va, (Paris: Paul Ollendorff, 1903).

Colette was not the only one of Barney's lovers to fictionalize her. Marie Chassaigne Ghika, better known by her pseudonym Liane de Pougy, wrote about NCB in Idylle Saphique.[13] This novel tells the story of the love affair between a Parisian courtesan and an impetuous young American. Renée Vivien's Une Femme m'apparut explores the conflicts which arose during her affair with NCB.[14] This novel portrays Barney in the character of Vally -- an unfaithful lover. Another indictment of NCB appears in Lucie Delarue-Mardrus' L'Ange et Les Pervers. Delarue-Mardrus wrote this about Laurette Wells (NCB):

> You are . . . perverse, dissolute, selfish, unjust, obstinate, sometimes avaricious, often play-acting, most of the time irritating . . . in sum, a monster. But you are a true rebel and always prepared to lead others in rebellion. And deep down inside you're a decent person.[15]

Natalie Barney's circle of friends and lovers was the subject of Djuna Barnes' Ladies Almanack.[16] This satirical account of the group's adventures includes thinly disguised caricatures of Natalie Barney, Radclyffe Hall, and Janet Flanner. The book doesn't seem to have offended anyone; the

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[13]Marie Chassaigne Ghika, Idylle Saphique, (Paris: La Plume, 1901).

[14]Renée Vivien, Une Femme m'apparut, Paris: Alphonse Lemerre, 1904).

[15]Lucie Delarue-Mardrus, L'Ange et Les Pervers, (Paris: Ferenczi, 1930), quoted in George Wickes, Amazon of Letters: The Life and Loves of Natalie Clifford Barney, (New York: Putnam's Sons, 1976), p. 85.

[16]Djuna Barnes, Ladies Almanack . . . , (Paris: N.P., 1928).

women probably had great fun guessing the true identities of the characters.

Natalie Barney, Evangeline Musset in the book, wrote a letter to Richard Aldington which praised Barnes' work. Musset is characterized as a much sought-after lover; this must have pleased NCB and is not an exaggeration. Sylvia Beach, in her book Shakespeare and Company, comments on this popularity: "She (NCB) was charming, and all dressed in white with her blond colouring, most attractive. Many of her sex found her fatally so, I believe."[17]

Natalie Clifford Barney never wavered in her belief that love between women was beautiful. Her last book, Traits et Portraits (1963), contained an essay celebrating lesbian love. At the age of eighty-two she began a love affair with Janine Lahovary which lasted thirteen years. The Amazon lived her life with courage and enthusiasm; it is no wonder she still attracts admirers.

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[17]Sylvia Beach, Shakespeare and Company, (New York: Harcourt, Brace, 1956), quoted in George Wickes, Amazon of Letters: The Life and Loves of Natalie Clifford Barney, (New York: Putnam's Sons, 1976), p. 171.

[18]Natalie Barney, Traits et Portraits (Paris: Mercure de France, 1963).

REFERENCES

1.

Acosta, Mercedes de. Here Lies the Heart. New York: Reynal, 1960.

Acosta was a close friend of Marlene Dietrich, Isadora Duncan, and Greta Garbo. She relates details of her friendships and her acquaintanceship wth Natalie Barney. Garbo and Acosta created quite a stir on the day they attended an afternoon tea at NCB's home.

2.

Acton, Harold. More Memoirs of an Aesthete. London: Methuen, 1970.

Relates Bernard Berenson's interest in Natalie Barney: "Bernard Berenson told me that she (NCB) had aroused his ardour and hinted that this affection had been more than platonic. His letters to her hardly bear this out . . . "

3.

Aldington, Richard. Life for Life's Sake: A Book of Reminiscences. New York: Viking, 1941.

Aldington was the translator of Remy de Gourmont's works into English. This book contains more information about Gourmont than about Natalie Barney.

4.

Allen, Tony. Americans in Paris: An Illustrated Account of the Twenties and Thirties. Chicago: Contemporary Books, 1977.

Natalie Barney is included in the chapter about "Salons." There are numerous photographs in color and in black and white.

5.

Anderson, Elizabeth, and Kelly, Gerald R. Miss Elizabeth: A Memoir. Boston: Little, Brown, 1969.

Elizabeth and Sherwood Anderson were amused by the poetry readings during their visit to Natalie Barney's salon. She describes NCB as "a rich, American woman who was a dogmatic patroness of the arts."

6.

Antheil, George. Bad Boy of Music. Garden City, New York: Doubleday, 1945.

An account of the performance of Antheil's First String Quartet at Natalie Barney's home on New Year's Day, 1926.

7.

Beach, Sylvia. Shakespeare and Company. New York: Harcourt, Brace, 1956.

Natalie Barney was one of the people who "took a great interest in Shakeseare and Company." Beach describes an instance of NCB's generosity.

8.

Blume, Mary. "Natalie Barney, Legendary Lady of the Rue Jacob." Realités 183 (February 1966) : 20-23.

Interview with Natalie Barney at the age of ninety. Color photographs of her and her home.

9.

Bourdet, Denise. Pris sur le vif. Paris: Plon, 1957.

French.

Not examined.

10.

Brandes, Georg Morris Cohen. Correspondance. Vol. 2. Copenhagen: Rosenkilde og Bagge, 1952.

French.

Not examined.

11.

Breeskin, Adelyn D. Romaine Brooks, "Thief of Souls". Washington, D.C.: Smithsonian Institution Press, 1971.

This book's title derives from a comment by Count Robert de Montesquiou that Brooks' "penetrating portraits rendered her a thief of souls." It is a catalog of Brooks' works at the National Collection of Fine Arts in Washington, D.C. The preface contains a tribute to the artist by Natalie Barney. Among the portraits reproduced are those of Natalie Barney, Ida Rubinstein, Jean Cocteau, Gabriel D'Annunzio, and a self-portrait.

12.

Burne, Glenn S. Remy de Gourmont: His Ideas and Influence in England and America. Carbondale: Southern Illinois University Press, 1963.

Discusses Gourmont's works of poetry, essay, and criticism. Traces Gourmont's influence on Ezra Pound and T. S. Eliot. Burne states that "she (NCB) inspired Gourmont to write some of his most searching and provocative essays."

13.

Bussy, Dorothy Strachey. Olivia. London: Hogarth Press, 1949.

Published under the pseudonym of Olivia. A novel about Bussy's youth at Les Fuches, a girl's school which she and Natalie Barney attended.

14.

Cargill, Oscar. Intellectual America. New York: Macmillan, 1941.

Discusses the work and influence of Remy de Gourmont. Mistakenly calls Natalie Barney "Gourmont's mistress."

15.

Chalon, Jean. "Natalie Barney." Connaissance de Arts (November 1965) : 82-87.

French.

Color photographs of Natalie Barney's home on Rue Jacob and a charming photograph of her at the age of seventy-nine.

16.

_____. Portrait d'une Seductrice. Paris: Stock, 1976.

French.

_____. Portrait of a Seductress: The World of Natalie Barney. Translated by Carol Barko. New York: Crown, 1979.

An affectionate and admiring biography by someone who knew her. Chalon was asked by Natalie Barney to write her life story; she gave him much of the material for his book.

17.

Champion, Pierre. Mon vieux Quartier. Paris: Grasset, 1932.

French.

Champion, a bookseller, recalls when Natalie Barney first became a "distinguished foreigner" in the neighborhood.

18.

Chapon, François; Prevot, Nicole; and Sieburth, Richard, comps. Autour de Natalie Clifford Barney. Paris: Jacques Doucet, 1976.

French.

Catalogue of letters written to Natalie Barney, accompanied by biographical notes, description of the correspondence, and reproduction of some of the letters. Illustrated with lithographs of NCB's home, garden, and the "Temple de l'Amitie."

19.

Colette. Earthly Paradise: An Autobiography Drawn from her Lifetime Writings. Edited by Robert Phelps. Translated by Herma Briffault, et al. New York: Farrar, Straus & Giroux, 1966.

Includes translations of Mes Apprentissages, Trois . . . Six . . . Neuf, and Le Pur et l'impur; all of which contain references to Natalie Barney.

20.

_____. Mes Apprentissages. Paris: Ferenczi, 1936.

French.

_____. My Apprenticeships and Music-Hall Sidelights. Translated by Helen Beauderk. London: Secker and Warburg, 1957.

Tells the story of Mata Hari's appearance at Natalie Barney's salon.

21.

_____. Le Pur et l'impur. Paris: Ferenczi, 1941.

French.

_____. The Pure and the Impure. Translated by Herma Briffault. New York: Farrar, Straus & Giroux, 1966.

Recall's Colette's friendship with Renée Vivien and Vivien's breakdown before her early death. This book was originally published in 1932 as Ces Plaisirs.

22.

_____. Trois . . . Six . . . Neuf. Paris: Corrêa, 1946.

French.

_____. Places. Translated by David LeVay. Indianapolis: Bobbs-Merrill, 1971.

Describes Rue Jacob where Colette lived along with her neighbors Natalie Barney and Renée Vivien.

23.

Cook, Blanche Wiesen. "'Women Alone Stir My Imagination': Lesbianism and the Cultural Tradition." Signs 4 (Summer 1979) : 719-739.

The title of the article is taken from a letter written to Dame Ethel Smythe by Virginia Woolf in 1930. Cook discusses Natalie Barney and other other lesbians from a feminist perspective. She presents a well researched and thought-provoking analysis of the works of Woolf, NCB, Gertrude Stein, Radclyffe Hall, and some contemporary lesbian writers.

24.

Cooper, Clarissa Burnham. Women Poets of the Twentieth Century in France: a Critical Bibliography. New York: King's Crown Press, 1943.

Non-critical mention of poems by Natalie Barney. A longer, critical analysis is presented of Renée Vivien's poems. The text is in English but the French poems are not translated for the reader.

25.

Croft-Cooke, Rupert. Boise: Lord Alfred Douglas: His Friends and Enemies. Indianapolis: Bobbs-Merrill, 1963.

Natalie Barney was one of Boise's friends. Her engagement to him (he was Oscar Wilde's lover) infuriated her father so much that he stopped urging her to marry.

26.

Crosby, Caresse. The Passionate Years. New York: Dial Press, 1953.

Some information about Caresse and Harry Crosby's association with Natalie Barney during the 1920's.

27.

Crosland, Margaret. Colette: The Difficulty of Loving. New York: Bobbs-Merrill, 1973.

This biography of Colette is notable for what is excluded: her love relationships with other women. Natalie Barney is mentioned but the full extent of their relationship is ignored.

28.

Delarue-Mardrus, Lucie. Més Memoires. Paris: Gallimard, 1938.

French.

Memoirs in which Delarue-Mardrus states she was describing Natalie Barney in her novel Les Ange et les Pervers.

29.

_____. Nos Secrètes Amours. Paris: Les Isles, 1951.

French.

Collection of love poems written for Natalie Barney.

30.

Ellmann, Richard. James Joyce. New York: Oxford University Press, 1959.

Joyce attended Natalie Barney's salon and made contacts for the publication of Exiles. Ellmann interviewed NCB for the purpose of obtaining information on Joyce's stay in Paris.

31.

Faderman, Lillian. Surpassing the Love of Men: Romantic Friendships and Love Between Women from the Renaissance to the Present. New York: William Morrow, 1981.

The author views Natalie Barney as "a feminist rather than as a seducer of women and a leader of salons attended by male literary and artistic giants." She is critical of the NCB biographies written by Chalon, Wickes, an Rogers because they are "major studies, all by men, (which) emphasize her lesbianism as a sexual phenomenon."

32.

Flanner, Janet. Paris Was Yesterday: 1925-1939. New York: Viking, 1972.

Collection of essays originally written for New Yorker magazine under the pseudonym of Genêt. Tells of Radclyffe Hall's visit to Natalie Barney's salon after the publication of The Well of Loneliness. Includes another account of the time Mata Hari appeared at NCB's salon.

33.

Ford, Ford Madox. It was the Nightingale. Philadelphia: Lippincott, 1933.

Autobiography of Ford which mentions Natalie Barney as "the protectress of Remy de Gourmont."

34.

Foster, Jeannette. Sex Variant Women in Literature. Baltimore, Md.: Diana Press, 1975.

Includes a brief critical analysis of Natalie Barney's poetry (untranslated) and a longer, closer analysis of Renée Vivien's poems.

35.

Gallup, Donald, ed. The Flowers of Friendship: Letters Written to Gertrude Stein. New York: Knopf, 1953.

Contains several letters written by Natalie Barney. The letters reveal a warm and caring friendship between the two women.

36.

Germain, André. La Bourgeoisie qui brûle: propos d'un témoin: 1890-1940. Paris: Sun, (1951).

_____. Les Clés de Proust. Paris: Sun, (1953).

_____. Les Fous de 1900. Paris: Palatine, 1954.

_____. Renée Vivien. Paris: Crés, 1917.

French.

Germain relates anecdotes about Natalie Barney in all of the above books. Many of the anecdotes are quoted in Wickes' Amazon of Letters.

37.

Ghika, Marie Chassaigne. Més cahiers bleus. Paris: Plon, 1977.

French.

_____. My Blue Notebooks. Translated by Diana Athill. New York: Harper & Row, 1979.

Autobiography of Liane de Pougy told through excerpts from her journal. Much detail about her relationship with Natalie Barney.

38.

Gide, André. Journal, 1889-1933. Paris: Pléiade, 1951.

French.

Not examined.

39.

Gourmont, Remy de. Lettres à l'Amazone. Paris: Crés, 1914.

French.

_____. Letters to the Amazon. Translated by Richard Aldington. London: Chatto & Windus, 1931.

Essays inspired by conversations with Natalie Barney. Gourmont nicknamed NCB "The Amazon."

40.

_____. Lettres intimes à l'Amazone. Paris: Mercure de France, 1927; reprint ed., Paris: La Centaine, 1926.

French.

Letters written to Natalie Barney in which Gourmont expresses his love for her.

41.

_____. Remy de Gourmont: Selected Writings. Translated by Glenn S. Burne. Ann Arbor, Mich.: University of Michigan Press, 1966.

Mention of Natalie Barney, "one of Gourmont's few intimates, an American expatriate lady who conducted a literary salon in Paris during the years preceding World War I."

42.

_____. Remy de Gourmont: Selections from All His Works. Translated by Richard Aldington. New York: Covici-Friede, 1929.

The introduction discusses Natalie Barney's influence on Gourmont's life and work. Contains selections from Lettres à l'Amazone (Letters to the Amazon) and Lettres intimes à l'Amazone (Personal Letters to the Amazon).

43.

Gramont, Elisabeth de. Mémoires. Vol. 2: Les Marronniers en Fleurs. Paris: Grasset, 1929.

French.

Memoirs written by the Duchesse de Clermont-Tonnerre, a long-time friend of Natalie Barney.

44.

Grier, Barbara. The Lesbian in Literature. (Iowa City): Naiad Press, 1981.

Bibliography. A useful guide to the works of Natalie Barney's friends.

45.

Grindea, Miron, ed. "The Amazon of Letters: A World Tribute to Natalie Clifford Barney." Translated by Ezra Pound et al. Adam International Review 29 (1961) : 1-162.

French/English.

The issue is devoted to recollections of Natalie Barney by friends and contemporaries. Excerpts from her work are included.

46.

Hall, Delight. Catalogue of the Alice Pike Barney Memorial Lending Collection. Washington, D.C.: Smithsonian Institution, 1965.

Catalog of paintings by Alice Pike Barney (NCB's mother) which were on display at the National Collection of Fine Arts in Washington, D.C. There is a reproduction of the portrait Natalie in Fur Cape in the catalog.

47.

Hall, Richard. Stanley: An Explorer Explored. London: Collins, 1974.

Alice Pike Barney (NCB's mother) was the great love of Henry Stanley's life according to this biography. About Natalie Barney, Hall writes: "Natalie became the lover of Colette and friend of Proust. François Mauriac called her the Pope of Sapphism."

48.

Harding, James. Lost Illusions: Paul Léautaud and His World. London: Allen & Unwin, 1974.

Discusses Léautaud's friendsh[illegible]with Remy de Gourmont and their association with the Mercu[illegible] de France journal. Natalie Barney is mentioned because [illegible] her friendship with the two men.

49.

Harris, Bertha. "The More Profound Nationality of their Lesbianism: Lesbian Society in Paris in the 1920's." In Amazon Expedition: A Lesbian Feminist Anthology, pp. 77-88. Edited by Phyllis Birkby, et al. Washington, N.J.: Times Change Press, 1973.

View of Natalie Barney and her circle as elitist and homocentric.

50.

Hemingway, Ernest. A Moveable Feast. New York: Scribners, 1964.

Tells of Natalie Barney/Ezra Pound project to finance T. S. Eliot's early literary career.

51.

Holliday, Joseph E. "Notes on Samuel N. Pike and His Opera House." Cincinnati Historical Society Bulletin (July 1967) : 165-183.

Samuel Pike was Natalie Barney's maternal grandfather.

52.

Huddleston, Sisley. Paris Salons, Cafés, Studios. Philadelphia: Lippincott, 1928.

Source of material about Natalie Barney's "wonderful receptions in her salon in the Rue Jacob."

53.

Hyde, H. Montgomery. Oscar Wilde: A Biography. New York: Farrar, Straus & Giroux, 1975.

Facts about Dolly Wilde, Oscar's niece and close friend of Natalie Barney.

54.

Jaloux, Edmond. Le Saisons Littéraires, 1904-1914. Paris: Plon, 1950.

French.

Not examined.

55.

Jay, Karla. "The Amazon was a Pacifist." In Reweaving the Web of Life: Feminism and Nonviolence. Philadelphia: New Society Publishers, forthcoming.

Article in a forthcoming book.

56.

_____. "The Language of Expatriatism: Barney, Vivien and Stein." Paper presented at Modern Language Assocation (MLA) meeting, New York, 30 December 1981.

Soon to be published in a feminist journal.

57.

Josephson, Matthew. Life Among the Surrealists. New York: Holt, Rinehart, & Winston, 1962.

Describes tea party given in 1927 by Natalie Barney to honor Gertrude Stein.

58.

Joyce, James. Letters. Vol. 3. Edited by Richard Ellmann. New York: Viking, 1957.

Includes a letter from Joyce to Natalie Barney asking her intervention in a business deal with a theatrical producer.

59.

Jullian, Philippe. D'Annunzio. Translated by Stephen Hardman. London: Pall Mall Press, 1972.

Gabriele D'Annunzio was Romaine Brooks' lover before she met Natalie Barney. The three remained friends through the years. Radclyffe Hall is also mentioned in this biography.

60.

_____. "Fresh Remembrance of Oscar Wilde." Vogue (November 1969) : 176.

Facts about Natalie Barney's engagement to Lord Alfred Douglas. Also NCB's recollection of meeting Oscar Wilde at Newport in 1882.

61.

_____. Oscar Wilde. Paris: Perrin, 1967.

French.

Natalie Barney's contribution to this biography is acknowledged in the preface.

62.

_____. Prince of Aesthetes: Count Robert de Montesquiou, 1855-1921. Translated by John Haycock and Francis King. New York: Viking, 1968.

Numerous references to Natalie Barney. Good for information about her as a young woman.

63.

Klaich, Dolores. Woman + Woman: Attitudes Towards Lesbianism. New York: Simon & Schuster, 1974.

Natalie Barney's salon is discussed in Chapter Six: "The Belle Epoque: Renée Vivien, Natalie Clifford Barney, Colette." Relates facts which are available elsewhere, but it is valuable for the lesbian feminist perspective it provides.

64.

Kuda, Marie J. Women Loving Women: A Select and Annotated Bibliography of Women Loving Women in Literature. Chicago: Lavender Press, 1974.

Some critical annotations of books related to Natalie Barney.

65.

Lanser, Susan Sniader. "Speaking in Tongues: Ladies Almanack and the Language of Celebration." Frontiers 4 No. 3 (1977) : 39-46.

Thorough analysis of Djuna Barnes' Ladies Almanack with comment on the culture which influenced it.

66.

Léautaud, Paul. Journal Littéraire. 19 vols. Paris: Mercure de France, 1956-1966.

French.

Not examined.

67.

Lesbian Tide. "GAU Announces Scholarship Winners." 9 (January/February 1980) : 13.

The Scholarship Fund of the Gay Academic Union awarded $1000 to Karla Jay, doctoral candidate in Comparative Literature, for support of her dissertation, "The Circle of the Ninth Muse: Natalie Clifford Barney, Renée Vivien, and Their Contemporaries." The dissertation is scheduled for completion in the summer of 1982.

68.

Longstreet, Stephen. We All Went to Paris. New York: Macmillan, 1972.

Good for information about Natalie Barney's social and cultural environment.

69.

Lorenz, Paul. Sappho 1900: Renée Vivien. Paris: Julliard, 1977.

French.

Not examined.

70.

Lottman, Herbert R. "In Search of Miss Barney." New York Times Book Review (September 28, 1969) : 2.

Interview with the elderly Natalie Barney. Some genders were changed to protect the "innocent."

71.

Louÿs, Pierre. Aphrodite. Paris: Mercure de France, 1896.

French.

_____. Aphrodite: Ancient Manners. Translated by Willis L. Parker. New York: Illustrated Editions, 1932.

Natalie Barney and Renée Vivien were both admirers of Louÿs' work. His influence is particularly evidenced in Vivien's poetry.

72.

_____. Les Chansons de Bilitis. Paris: Librarie de l'art indépendnt, 1895.

French.

_____. The Songs of Bilitis. (n.p.): Parnassian Society, 1920.

Volume of erotic prose poems dedicated to "the young women of the future society." NCB returned the compliment by signing a copy of Cinq Petits Dialogues grecs for Louÿs as "a young woman of the future society."

73.

Luhan, Mabel Dodge. Intimate Memories. Vol. 2: European Experiences. New York: Harcourt, Brace, 1935.

Luhan had this to say about Natalie Barney and Pauline Tarn (Renée Vivien): "They were said to turn night into day, burning fires to strange gods, with art to account for all."

74.

McAlmon, Robert, and Boyle, Kay. Being Geniuses Together: 1920-1930. Garden City, New York: Doubleday, 1968.

Book about the famous and infamous in Paris during the 1920's. Brief mention of Natalie Barney.

75.

Martin Du Gard, Maurice. Les Mémorables: 1924-1930. Paris: Flammarion, 1960.

French.

Not examined.

76.

Martin-Mamy, Eugene. Les Nouveaux Païens. Paris: Sansot, 1914.

French.

Not examined.

77.

Mellow, James R. Charmed Circle: Gertrude Stein & Company. New York: Praeger, 1974.

Inaccurately describes Natalie Barney as a "wealthy American widow."

78.

Millay, Edna St. Vincent. Letters of Edna St. Vincent Millay. Edited by Ross Macdougall. New York: Harper, 1952.

A special afternoon tea was convened by Natalie Barney for the purpose of a reading of Millay's poems by Lucie Delarue-Mardrus.

79.

Mizener, Arthur. The Saddest Story: A Biography of Ford Madox Ford. New York: World, 1971.

Relates Ford's efforts to keep the financially troubled Transantlantic Review in print. Natalie Barney was a primary contributer to this endeavor.

80.

Montera, Pierre. "Gabriele D'Annunzio, Romaine Brooks et Natalie Barney." In D'Annunzio e il simbolismo europeo, pp. 383-99. Edited by Emilio Mariano. Milan: Il Saggiatore, 1976.

Italian/French.

Not examined.

81.

Morand, Paul. Journal d'un attaché d'ambassade, 1916-1917. Paris: Gallimard, 1963.

French.

Reminiscences about Liane de Pougy, Marcel Proust, and Natalie Barney.

82.

Orenstein, Gloria. "Flamboyance and Intimacy: The Literary Life of 'La Belle Epoque.'" Book Forum 3 No. 3 (1977) : 451-461.

Discussion of the contributions of Natalie Barney and Renée Vivien to lesbian feminist culture.

83.

_____. "The Salon of Natalie Clifford Barney: An Interview with Berthe Cleyrergue." Signs 4 (Spring 1979) : 484-496.

Describes activities and life of Natalie Barney through an interview with her housekeeper of forty-five years.

84.

Painter, George D. Marcel Proust: A Biography. Vol. 2 Boston: Little, Brown, 1965.

Natalie Barney's youthful adventures as the "wild girl from Cincinnati" and her meeting with Marcel Proust.

85.

Patmore, Derek. Private History: An Autobiography. London: Jonathan Cape, 1960.

Admiring mention of Natalie Barney, "living proof that certain Americans can be as sophisticated and subtle as any European."

86.

Poli, Bernard J. Ford Madox Ford and the 'Transatlantic Review'. New York: Syracuse University Press, 1967.

Recounts Ford's association with Natalie Barney and her financial contributions to the Transatlantic Review.

87.

Pound, Ezra. The Cantos of Ezra Pound. London: Faber & Faber, 1964.

Natalie Barney is mentioned throughout The Cantos.

88.

_____. "Paris Letter." The Dial 71 (October 1921) : 456-463.

Critical comment on Natalie Barney's writing.

89.

Putnam, Samuel. Paris Was Our Mistress: Memoirs of a Lost and Found Generation. New York: Viking, 1947.

Account of a Friday afternoon tea during which Paul Valéry's "desertion" of old friends was discussed.

90.

Rogers, W. G. Gertrude Stein is Gertrude Stein is Gertrude Stein: Her Life and Work. New York: Thomas Crowell, 1973.

Quotation of Natalie Barney's opinion on Stein's writing style: "She (NCB) herself liked to drive a straight point, whereas Gertrude Stein, it seemed to her, liked to avoid the point and aim all around it."

91.

_____. Ladies Bountiful. New York: Harcourt, Brace & World, 1968.

The "Ladies" are women who used their wealth to support the arts. Rogers devotes a chapter to Natalie Barney and makes reference to her throughout the book.

92.

Rose, Francis. Saying Life: The Memoirs of Sir Francis Rose. London: Cassell, 1961.

Rose met Natalie Barney through their mutual friend Gertrude Stein. This book contains much information about NCB and her friends.

93.

Rouveyre, André. Souvenirs de mon commerce. Paris: Crés, 1921.

French.

Rouveyre discusses the friendship between Remy de Gourmont and Natalie Barney.

94.

_____. Suite des illustrations composés pour 'Lettres intimes à l'Amazone'. (Chartres): F. Lainé, 1926.

French.

Not examined.

95.

Rule, Jane. Lesbian Images. Garden City, New York: Doubleday, 1975.

Analysis of works by Natalie Barney's friends: Colette, Radclyffe Hall, Gertrude Stein, Djuna Barnes, and Renée Vivien.

96.

Sansot, Edouard. Souvenirs sur Renée Vivien. Nice: Modern Studios, 1924.

French.

Not examined.

97.

Schlumberger, Gustave. Més Souvenirs. Vol. 1. Paris: Plon, 1934.

French.

Not examined.

98.

Secrest, Meryle. Being Bernard Berenson: A Biography. New York: Holt, Rinehart & Winston, 1979.

Information about the friendship between Berenson and Natalie Barney.

99.

_____. Between Me and Life: A Biography of Romaine Brooks. Garden City, New York: Doubleday, 1974.

Provides a great deal of information about the relationship between Brooks and Natalie Barney. Color reproductions of Brooks' paintings, including NCB's portrait.

100.

Sieburth, Richard. "Ezra Pound: Letters to Natalie Barney." Paideuma 5 (1976) : 279-295.

Letters which chronicle the friendship between Pound and NCB.

101.

_____. Instigators: Ezra Pound and Remy de Gourmont. Cambridge, Mass.: Harvard University Press, 1978.

Traces the connection between Pound and Gourmont and Natalie Barney's influence on the two men. References to The Cantos verses in which NCB appears.

102.

Skinner, Cornelia Otis. Elegant Wits and Grand Horizontals. Boston: Houghton, Mifflin, 1962.

Devotes a chapter to Liane de Pougy, "undisputed star in the top trio of grand horizontals (courtesans)."

103.

Stein, Gertrude. Autobiography of Alice B. Toklas. New York: Harcourt, Brace, 1933.

Some mention of Natalie Barney. Toklas' books are better for details about NCB.

104.

Stock, Noel. The Life of Ezra Pound. New York: Pantheon, 1970.

Tells of Pound/Barney plan (Bel Esprit) to rescue T. S. Eliot from his bank job by collecting financial contributions for him.

105.

Thomson, Virgil. Virgil Thomson. New York: Knopf, 1966.

Brief mention of Natalie Barney in this autobiography.

106.

Toklas, Alice B. The Alice B. Toklas Cookbook. New York: Harper, 1954.

Natalie Barney contributed a vegetable dish, "Stuffed Eggplant with Sugar."

107.

_____. Dear Sammy: Letters from Gertrude Stein and Alice Toklas. Edited by Samuel M. Steward. Boston: Houghton, Mifflin, 1977.

A volume of letters written to Samuel Steward which provides information about the Stein-Toklas relationship and their friendship with Natalie Barney.

108.

_____. Staying on Alone: Letters of Alice B. Toklas. Edited by Edward Burns. New York: Liveright, 1973.

Natalie Barney was primarily Gertrude Stein's friend but she remained a loyal friend to Alice after Gertrude's death. There are numerous mentions of NCB in the letters.

109.

_____. What is Remembered. New York: Holt, Rinehart, & Winston, 1963.

Natalie Barney and Gertrude Stein's first meeting and the development of their friendship.

110.

Troubridge, Una Vincenzo. The Life and Death of Radclyffe Hall. London: Hammond, Hammond, 1961.

Biography of Radclyffe Hall written by her lover. The two women were part of Natalie Barney's circle of friends. Information is given about their social contacts through the years.

111.

Valéry, Paul. Oeuvres. Vol. 1. Paris: Gallimard, 1957.

French.

Not examined.

112.

Van Vechten, Carl. "Some 'Literary Ladies' I Have Known." Yale University Library Gazette. 26 (January 1952) : 97-116.

Tells of Friday afternoon tea at Rue Jacob where he met Natalie Barney and the Duchesse de Clermont-Tonnerre.

113.

Vivien, Renée. At the Sweet Hour of Hand in Hand. Translated by Sandia Belgrade. Weatherby Lake, Mo.: Naiad Press, 1976.

Translation of A l'heure des mains jointes, published in 1906. The love of Renée Vivien for Natalie Barney is expressed in her poems.

114.

_____. Muse of the Violets: Poems by Renée Vivien. Translated by Margaret Porter and Catherine Kroger. (Bates City, Mo.): Naiad Press, 1977.

Selections from the works of Renée Vivien. Excerpt from an interview with Vivien in 1906.

115.

_____. Poèmes de Renée Vivien. 2 vols. New York: Arno Press, 1975.

French.

Not examined.

116.

_____. Poesies complétes. 2 vols. Paris: Alphonse Lemerre, 1934.

French.

Not examined.

117.

Weintraub, Stanley. Whistler: A Biography. New York: Weybright & Talley, 1974.

Alice Pike Barney (Natalie Barney's mother) studied painting with James Whistler. Some information about their association.

118.

Wickes, George. The Amazon of Letters: The Life and Loves of Natalie Barney. New York: Putnam's Sons, 1976.

Biography which includes interviews with Natalie Barney's friends. A primary source of information about NCB.

119.

_____. "Comments on Orenstein's 'The Salon of Natalie Clifford Barney.'" Signs 5 (Spring 1980) : 547-550.

Disputes facts presented in Orenstein article and Orenstein replies.

120.

_____, ed. "A Natalie Barney Garland." Paris Review 16 (Spring 1975) : 85-134.

Excerpts from the works of Colette, Truman Capote, and Sylvia Beach which give accounts of Natalie Barney's life. Also, interview with Janet Flanner.

121.

Williams, William Carlos. The Autobiography of William Carlos Williams. New York: Random House, 1948.

Recounts his visit to Natalie Barney's home: "(NCB) was extremely gracious and no fool to be sure, far less so than Ezra (Pound) under the circumstances. She could tell a clam from a pickle any day."

122.

Barnes, Djuna. Ladies Almanack . . . Written and illustrated by a Lady of Fashion. Paris: n.p., 1928; reprint ed., New York: Harper & Row, 1972.

Satirical account of the adventures of Evangeline Musset (Natalie Barney) and her friends. The other characters are: Lady Buck-and-Balk (Radclyffe Hall), Tilly-Tweed-in-Blood (Una, Lady Troubridge), and Duchess Clitoressa of Natescourt (Duchesse de Clermont-Tonnerre). Janet Flanner states in Paris Was Yesterday that "I was one of a pair of journalists called Nip and Tuck."

123.

Chalon, Jean. Les Couples Involontaires (Accidental Couples). Paris: Flammarion, 1966.

French.

Natalie Barney is fictionalized in a novel written by one of her biographers.

124.

Colette. Claudine s'en va (Claudine Goes There). Paris: Paul Ollendorff, 1903.

French.

_____. The Complete Claudine. Translated by Antonia White. New York: Farrar, Straus and Giroux, 1976.

Claudine s'en va is translated into English in The Complete Claudine under the title "Claudine and Annie." It is the story of Annie's attraction to Miss Flossie (NCB).

125.

Delarue-Mardrus, Lucie. L'Ange et Les Pervers (The Angel and the Depraved). Paris: Ferenczi, 1930.

French.

Fictionalized account of the love affair between Lucie Delarue-Mardrus and Natalie Barney. Laurette Wells is NCB.

126.

Ghika, Marie Chassaigne. Idylle Saphique (Sapphic Idyll). Paris: La Plume, 1901.

French.

Novel written by Liane de Pougy before she became Princesse Ghika. It is the story of a sophisticated, Parisian courtesan (Annhine de Lys/Liane de Pougy) who is pursued by a young American woman (Flossie, Moonbeam/Natalie Barney).

127.

Hall, Radclyffe. The Well of Loneliness. New York: Covici-Friede, 1928; reprint ed., New York: Pocket Books, 1950.

Natalie Barney is fictionalized as Valérie Seymour, "a kind of pioneer who would probably go down in history."

128.

Mackenzie, Compton. Extraordinary Women. New York: Macy-Masius, 1928.

Roman à clef of a lesbian circle during World War I. The characters are Rory Freemantle (Radclyffe Hall), Rosalba (Una, Lady Troubridge), and Olimpia Leigh (Romaine Brooks). Natalie Barney is probably Zoe.

129.

Vivien, Renée. Une Femme m'apparut (A Woman Appeared to Me). Paris: Alphonse Lemerre, 1904.

French.

_____. A Woman Appeared to Me. Translated by Jeannette Foster. Reno: Naiad Press, 1976.

Novel based upon the relationship between Natalie Barney and Renée Vivien. Informative introduction by Gayle Rubin.

130.

Quelques Portraits-Sonnets de Femmes (A Few Sonnet-Portraits of Women). Paris: Paul Ollendorff, 1900.

French.

The book contains poems addressed to various women, including Sarah Bernhardt. Illustrated with women's portraits drawn by Alice Pike Barney (NCB's mother).

131.

Cinq Petits Dialogues grecs (Five Short Greek Dialogues). Paris: La Plume, 1902.

French.

Published under the pseudonym of Tryphé. Inspired by Pierre Louÿs' Les Chansons de Bilitis (The Songs of Bilitis). NCB dedicated a copy of her book to Louÿs which she signed as "a young woman of the future society."

132.

The Woman Who Lives with Me. Paris: n.p., 1904.

Not examined.

Seventeen-page "short novel" in booklet form which NCB circulated among her friends.

133.

Actes et entr'actes (Acts and Intermissions). Paris: Sansot, 1910

French.

Poems and verse plays. Includes "Autour d'une Victorie," a play dedicated to Renée Vivien.

134.

Eparillements (Scatterings). Paris: Sansot, 1910.

French.

Collection of aphorisms and bits of dialogue.

135.

Je me souviens (I Remember). Paris: Sansot, 1910.

French.

Prose poems dedicated to Renée Vivien.

136.

City of the Flower. (Paris): n.p., 1912.

Nine-page privately printed poem in praise of Florence, Italy.

137.

Pensées d'une Amazone (Reflections of an Amazon). Paris: Emile-Paul, 1918; reprint ed., Paris, Emile-Paul, 1921.

French.

The major part of this book is about love and lovers. Also contains Paul Valéry's poem "Hercule courait les Amazones."

138.

Poems et poémes: Autres Alliances (Poems and Poems: Other Alliances). Paris: Emile-Paul, 1920; New York: George H. Doran, 1920.

French/English.

Poems in French and English.

139.

"To Travel or Not to Travel." The Dial 74 (April 1923) : 379-380.

Short poem about action and inaction: "For in hesitation there is a double dream, a double choice!"

140.

"A.D.'s Library." The Dial 82 (June 1927) : 495-496.

Philosophical essay about books.

141.

Aventures de l'esprit (Adventures of the Mind). Paris: Emile-Paul, 1929; reprint ed., New York: Arno Press, 1975.

French

Literary criticism and prose portraits of her contemporaries.

142.

("Confessions"). Little Review 12 (May 1929) : 17.

Letter written to the magazine.

143.

"On Writing and Writers." This Quarter 2 (October-December 1929) : 195-198.

Collection of aphorisms about writing.

144.

The One Who is Legion or A.D.'s After-Life. London: E. Partridge, 1930.

Novel with two illustrations by Romaine Brooks. It doesn't have a plot but rather creates an "atmosphere" for exposition of NCB's thoughts on death.

145.

"Marcel Proust: Eight Letters, a Single Meeting." Dublin Magazine 6 (January-March 1931) : 5-31.

NCB's version of her meeting with Proust.

146.

Nouvelles Pensées de l'Amazone (New Reflections of the Amazon). Paris: Mercure de France, 1939.

French.

Thoughts upon love and lovers.

147.

Souvenirs Indiscrets (Indiscreet Memories). Paris: Flammarion, 1960.

French.

Reminiscences about famous people: Colette, Remy de Gourmont, Duchesse de Clermont-Tonnerre (Elisabeth de Gramont), and others.

148.

"Amazon of Letters: A World Tribute to Natalie Clifford Barney." Translated by Ezra Pound, et al. Adam International Review 29 (1961) : 1-162.

French/English.

Translated and untranslated excerpts from NCB's writings are included in this issue, along with reminiscences about her by her friends. Edited by Miron Grindea.

149.

Traits et Portraits (Traits and Portraits). Paris: Mercure de France, 1963; reprint ed., New York: Arno Press, 1975.

French.

Prose portraits of André Gide, Gertrude Stein, Bernard Berenson, and a self-portrait. Concludes with an essay entitled "L'Amour defendu," a celebration of lesbian love.

150.

Un panier de Framboises (A Basket of Raspberries). Paris: Mercure de France, 1979.

French.

Posthumous collection of previously published works.

151.

"Equinoxe/Equinox." Translated by Pauline Newman-Gordon. Calyx 2 (October 1980) : 54-55.

French/English.

Posthumously published poem.

WORKS WRITTEN IN CONJUNCTION WITH OTHER WRITERS

152.

Valéry, Paul. "An Evening with Mr. Head." Translated by Natalie Barney. The Dial 72 (February 1922) : 158-168.

Translation of Valéry's "Soiree avec monsieur Teste."

153.

Barney, Natalie. "After Reading Chinese Poems." Arranged by Ezra Pound. Transatlantic Review 2 (October 1924) : 437.

Short poem contrasting the Chinese "dynasties of the delicate" to "days of revolution" and "red flags."

154.

_____. "Repercussions." Arranged by Ezra Pound. Transatlantic Review 2 (October 1924) : 437.

Humorous poem about nature and the very rich.

155.

_____, ed. In Memory of Dorothy Ierne Wilde. Dijon: Darantière, 1951.

A collection of reminiscences about Dolly Wilde written by her friends.

156.

_____. Foreword to As Fine as Melanctha by Gertrude Stein. New Haven: Yale University Press, 1954.

Amusing criticism of Stein's writing style and an affectionate prose portrait of the woman herself.

PAPERS

Natalie Clifford Barney's papers, consisting mostly of letters written to her, are at the Fonds Litteraire Jacques Doucet in Paris. François Chapon, Nicole Prevot, and Richard Sieburth have compiled a catalog of her papers. The catalog is listed in this paper under "References." Some of her letters and other manuscripts are in the Beinecke Rare Book and Manuscript Library at Yale University. UCLA's University Research Library has most of NCB's books (in Special Collections) and many of the other works listed in this bibliography. Other resources for information about Barney are the National Gay Archive's Natalie Clifford Barney/Edward Carpenter Library (Hollywood, Calif.) and the Lesbian Herstory Archives (New York, N.Y.).

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